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ON THE SARADA ALPHABET

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THE earliest account of the Śāradā alphabet with which I am acquainted is that contained in Leech's "Grammar of the Cashmeeree Language" in the JASB., vol. xiii, pp. 399 ff., 1844. Leech gives the forms only of the vowels and of the simple consonants, and does not deal with the combinations of consonants with vowels or with conjunct consonants. As the subject is one of some interest, I here give complete tables, showing not only the simple vowels and consonants, but also all possible combinations of these, as they occur in this alphabet. The characters have all been written for me by my friend Mahāmahōpādhyāya Pañdit Mukunda Rāma Śāstrī of Śrinagar, and may therefore be accepted with the fullest confidence. Two plates illustrating the alphabet were published by Burkhard in his edition of the Kaśmīr Śakuntalā (Vienna, 1884), but I think it will be found that the following tables are much more complete.

The Śāradā alphabet is based on the same system as that of the Nāgarī alphabet. It is most nearly related to the Tākrī alphabet of the Pañjab Hills¹ and to the *Landā*, or "clipped", alphabet of the Pañjab, and through them

¹ See JRAS. 1904, pp. 67 ff.

to the Gurmukhī alphabet, but, unlike them, and like Nāgarī, it puts the letters *sa* and *ha* at the end of the alphabet, and not after the vowels. Kashmir is called the Śāradā-*ksētra*, or holy land of the goddess Śāradā, and this is no doubt the origin of the name of the alphabet, although Elmslie, in his *Kāshmīrī Vocabulary* (London, 1872), s.v. *Shāradā*, mentions a tradition that it is so called in honour of one Śāradānandana, who is said to have first reduced the Kāshmīrī language to writing.

In India proper, when the alphabet is written down, it is usually preceded by the invocation *Ōṁ namah siddham*, Ōṁ, reverence, established.¹ In Kashmir a slightly different formula of invocation is employed, viz. *Ōṁ svasti ēkam siddham*, Ōṁ, hail! one, established. As regards the word *ēkam*, one, it is a curious fact that, while, in writing the invocation, the words *ōṁ*, *svasti*, and *siddham* are fully written out—thus, ओं, स्वस्ति, and सिद्धम्—the word *ēkam* is not written. Instead we have the mystic sign अ॒, which is named in Kāshmīrī *oku sam gōr*, and is read as *ēkam*. So that what is written in the Śāradā character is ओं स्वस्ति अ॒ सिद्धम् read as *ōṁ svasti ēkam siddham*. The traditional explanation of this is as follows: In order to master the theory of *mantras* in Kāshmīrī Śaivism, it is necessary to learn the meaning or power of each letter composing a *mantra*, or the *mātrikā-cakra*. Each letter of the alphabet represents some mystic object. The vowels represent the various śaktis, the twenty-five consonants from *ka* to *ma* represent the twenty-five lower *tattvas*, and the other letters the higher *tattvas*, while *kṣa* represents the *prāna-bija* or Life-seed.² In this way the

¹ Cf. Bühler, *On the Origin of the Indian Brāhma Alphabet*, p. 29 (Vienna, 1895), and Hoernle, on "The 'Unknown Languages' of Eastern Turkistān", JRAS. 1911, p. 450. Bühler translates *siddham*, success.

² A full account of the *Mātrikā-cakra* will be found in Kṣemarāja's *Śivasūtravimarsiyū*, ii, 7, translated in the *Indian Thought Series*, No. II.

letter *a* represents the *jñāna-sūkti*. It also indicates the Supreme (*anuttara*) and Solitary (*akula = kulottirṇa*) Śiva. The sign  is composed of three parts. The horizontal line — represents the letter *a*, i.e. also Śiva; the two perpendicular strokes  represent the other vowels, and also the *saktis*; and the two curved marks  represent a plough (*hala*), and hence all the consonants, which are called by grammarians “*hal*”. The whole sign therefore represents all the vowels plus the consonants, or, in other words, the entire alphabet. On the mystical side it also represents Śiva plus all the *saktis* and *tattvas*, i.e. Śiva and all his developments in the way of so-called creation.

In the Kāshmīri name *oku sam gōr*, *oku* means “one”, “non-dual”; *sam* is a contraction of *saṁvittva*, or condition of *parā saṁvit*, the Supreme Experience; and *gōr* is for *gōru*, it has been inquired into (and therefore understood). With *siddham* added the whole means “the supreme monist experience has been mastered (for it has been established in the *āgamas*)”. *Ekam siddham* has the same meaning.

A less mystical interpretation has been kindly given to me by Professor Barnett. He points out that the *siddham* is probably derived from the first *sūtra* of the Kātantra, which runs *siddhō varṇasumāmnāyah*, i.e. “the traditional order of the letters is established (as follows)”, and that this grammar was, over a thousand years ago, the most popular handbook in Northern India¹ and the Buddhist regions of Central Asia. The mark  is evidently one of the sacred symbols used at the commencement or end of any important writing, such as are referred to by Bühler on p. 85 of his *Indische Palaeographie*, and has practically the force of a sign of punctuation. A not

¹ When I was in India its use in Northern India seems to have been confined to Eastern Bengal, where I studied it with the local Pandits. In the rest of Bengal the Mugdhabodha was in general use.

very dissimilar sign will be found at the end of the plate facing p. 281 of vol. ii of Rājēndra Lāla Mitra's *Notices of Sanskrit Manuscripts* (एकम्). Taking this sign as one of punctuation, it would be natural to mark this first division-point by mentally interjecting *ekam*, as a distant echo of the numbering of the first *sūtra* of the Kātantra, and in course of time the word *ekam* would become petrified, the meaning would be forgotten, and a new mystical meaning given to it.

In those parts of Northern India with which I am acquainted there are, except in the Pañjāb, no special names for the various letters. अ a is called *a-kāra*, क ka is called *ka-kāra*, and so on. In the Gurmukhī alphabet, used in the Pañjāb, it is different. Here the vowels have each its own name. Thus, initial अ a is called *āirā*, non-initial ए ē is called *ā-kannā*, and so on. The consonants are also named by enunciating each twice and doubling the consonant mentioned the second time. Thus क ka is called *kakkā*, ख kha is called *khakkhā*, and so on.

In the schools of Kashmīr this Pañjāb system is carried much further. Every vowel form and every consonant has its separate individual name. Most of these names have no definite meaning apart from this connotation, and, as names of letters, do not seem to have been invented on any regular system. Even each syllable of ओं *svasti*, and of *siddham*, and the sign एकम् for *ekam*, has its own name. I give these names in the following tables, written in the Nāgari and Śāradā characters, with a transliteration into the Roman character. As these names are not Sanskrit, but are in the Kāshmīri language, the system of transliteration followed is that which is applied to Kāshmīri, and which differs slightly from the transliteration of the corresponding Nāgari or Śāradā letters when used for Sanskrit.

VOWELS, ETC.

Roman.	Nâgari.	Sâradâ.	Kâshmiri name in Nâgari.	Kâshmiri name in Sâradâ.	Kâshmiri name in Roman.	Kâshmiri name in Roman.	Remarks.
ōṁ	ओँ	ॐ	ओंकारा	ओं	ōṁkārā	ōṁ	
sva	स्व	स्व	स्वयं सो	स्वयं मे	søyam̄ sō		
sti	स्ति	स्ति	लविस् ते	ते भि ते	tēvis tē		
ēkaṁ			अङ्कु सं गोर (एकं)	अङ्कुमंगन (एकं)	oku sam̄ gor		Read as ēkaṁ.
si			स्वदिव् से	शुहिवे भे	sədīv sē		
dhami			दमर् दे	ममर् दे	damar̄ dam̄		There are no sonant aspirates in Kâshmiri.
						ādau a	
						wahāy	
						yēyēv yē	
						mūnthař	
						yishlērav yī	
a			आ	आ	ā		
ā			आ	आ	āitav ā		
-ā			।	।	wahāy		
i			य	य	yēyēv yē		
-i			य	य	mūnthař		
ī			इ	इ	yishlērav yī		

VOWELS, etc. (*continued*).

Roman.	Nāgarī.	Sāradā.	Kāshmīri name in Nāgarī.	Kāshmīri name in Śāradā.	Kāshmīri name in Śāradā.	Kāshmīri name in Roman.	Remarks.
-i	ઈ	ઈ	आ॒ य॑ अ॒	आ॒ प॑ ल॑ व॑	आ॒ प॑ ल॑ व॑	ar mūntha,	
u	ઉ	ઉ	आ॒ व॑ व॑	आ॒ व॑	आ॒ व॑	wōpal wō	
-u	ઉ	ઉ	आ॒ व॑ व॑	आ॒ व॑	आ॒ व॑	khūra	
ū	ਊ	ਊ	आ॒ ख॑ व॑	आ॒ ख॑ व॑	आ॒ ख॑ व॑	wōpal bā ū	
-ū	ਊ	ਊ	आ॒ ख॑ व॑	आ॒ ख॑ व॑	आ॒ ख॑ व॑	ar khūrū	
?	া	া	আ৒ কু৑	আ৒ কু৑	আ৒ কু৑	?েনাব ?ে	
-?	া	া	আ৒ কু৑	আ৒ কু৑	আ৒ কু৑	?েনাব ?ে	Same name as for the initial form. Thus, কুৰ is called kōv kahas tal ?েনাব ?ে, or ?েনাব ?ে under kōv ka, i.e. ? under ka.
ର୍ହ	ର୍ହ	ର୍ହ	ର୍ହଖବ୍ କ୍ର୍ହ [କ୍ର୍ହ]	ର୍ହଖବ୍ କ୍ର୍ହ [କ୍ର୍ହ]	ର୍ହଖବ୍ କ୍ର୍ହ [କ୍ର୍ହ]	rakhab rii	Same name as for the initial form. Thus, କ୍ର୍ହକ୍ର୍ହ is called kōv kahas tal rakhab rii.
ଲ୍ଲ	ଲ୍ଲ	ଲ୍ଲ	ଲ୍ଲାଯବ୍ ଲ୍ଲ	ଲ୍ଲାଯବ୍ ଲ୍ଲ	ଲ୍ଲାଯବ୍ ଲ୍ଲ	lēyēv lē	Same name as for the initial form. Thus, କ୍ର୍ହକ୍ର୍ହ is called kōv kahas tal lēyēv lē.
ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	līśav lī	Same name as for the initial form, as above.
ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	ତ୍ତୀମିଶ୍ର ଲ୍ଲ	līśav lī	Same name as for the initial form, as above.

तालव्य ए	गलव्ये	<i>talavye</i>
कैड	हॉन्डु	<i>höndü</i>
ताली ऐ	तोली आः	<i>töli aः</i>
हॉन्जोर्	हॉन्जोर्	<i>hönjör</i>
बठो ओ	वूथो ओ	<i>wutho ô</i>
चकु शूद्	श्वेतु	<i>shvetu</i>
अशिदी ओ	सुकिनी न्ना	<i>ashidî au</i>
अशिदी ओ	संकुषिवन्धयी	<i>okushi vahay</i>
चकु शूद्	मभो हूटि मुं	<i>mas pheri am</i>
मस फरि ओ	संहित्तु हूटु	<i>adi tsandra phyorū</i>
बडि चढ़ फर्	देहुटि मुः	<i>dö plueri ah.</i>
हो फरि ओ:	[हो फरोर ओः]	Also called <i>dō</i> <i>phyor ah.</i>
जिहामलीय	जिहामलीये	<i>zihwāmālīyē</i>
उपधानीय	उपधानीय	<i>wupadhamānīyē</i>
मारिथ	मंरिथा	<i>mörith ("having</i> <i>killed")</i>
चडु आहो ओ	संहु चुम्हे भ	<i>odu adau a ("half a")</i>

CONSONANT'S

Roman.	Nāgarī.	Śāradā.	Kāshmiri name in Nāgarī.	Kāshmiri name in Śāradā.	Kāshmiri name in Śāradā.	Kāshmiri name in Roman.	Kāshmiri name in Roman.	Remarks.
ka	क	क	कोच् क	कौच् क	कौव् क	kōv ka	kōv ka	The Kāshmiri language does not possess the letter <i>gha</i> .
lha	ख	ख	खूनि ख	खूनि ख	खूनि ख	khōnī kha	khōnī kha	
ga	ग	ग	गरां ग	गरां ग	गरां ग	gagar ga	gagar ga	
gha	घ	घ	गांसि ग [घ]	गांसि ग	गांसि ग	gōsi ga [gha]	gōsi ga [gha]	
ña	ड	ड	लारण् ड	लारण् ड	लारण् ड	nārrug na	nārrug na	
ca	च	च	च्चारुच् च	च्चारुच् च	च्चारुच् च	tsāruv tscha	tsāruv tscha	
cla	छ	छ	छूटिच् छ	छूटिच् छ	छूटिच् छ	tshoṭiñi tsha	tshoṭiñi tsha	
ja	ज	ज	ज़ेयि ज	ज़ेयि ज	ज़ेयि ज	zāyī za	zāyī za	
jha	झ	झ	जाशिच् झ [झ]	जाशिच् झ	जाशिच् झ	zōshic̥ za [jha]	zōshic̥ za [jha]	
ña	ञ	ञ	खून फुटि ञ	खून फुटि ञ	खून फुटि ञ	khōnā phutiñi ñe	khōnā phutiñi ñe	
ña	ञ	ञ						

त	त्रा॑-मा॒ट	भुर्गं मै॑ट	ar-māṭa
०	सर्॑-मा॒ठ	भर्गं मै॑०	sar-māṭha
५	डुड॑ ड	डुड॑ ८	dud̥ da
५	डक॑ ड [ठ]	डक॑ ८ [ठ]	daka da [dha]
००	नानगुरि॑ न [ण]	नानगुरि॑ न [ण]	nānaguri na [ṇa]
उ	तो॑च् त	तो॑च् ३	tōv ta
	चाँ॑शि॑ च	चाँ॑शि॑ ४	thōshi tha
६	दद॑च् द	दद॑च् ५	dadav da
६	हुङ॑च् द [ध]	हुङ॑च् ८ [ध]	dūñ da [dha]
००	नस॑च् न	नस॑च् ९	nastuv na
उ	पडु॑रि॑ प	पडु॑रि॑ ५	pađuri pa
	फरिज॑ फ	फरिज॑ ८	phariñ pha
६	बव॑ ब	बव॑ ८	bub ba
६	बाँ॑शि॑ ब [भ]	बाँ॑शि॑ ९ [भ]	böyi ba [bha]
००	सो॑च् म	सो॑च् ८	mōv ma

CONSONANTS (*continued*).

Roman.	Nāgarī.	Śāradā.	Kāshmīri name in Nāgarī.	Kāshmīri name in Śāradā.	Kāshmīri name in Roman.	Kāshmīri name in Roman.	Remarks.
ya	य	य	याव य	याव य	yāwa yā	yāwa yā	
r'a	र	र	रक र	रक र	raka ra	raka ra	
la	ल	ल	लाव ल	लाव ल	lāva la	lāva la	
va	व	व	वश व	वम व	washē wa	washē wa	
śa	श	श	शक्तर श	म	śhēkar śhē	phōri śhē [sa]	The Kāshmīri language does not possess the letter <i>sa</i> .
ṣa	ष	ष	फारि ष [ṣ]	दंटि म [ṭ]	ṣus sa	ṣus sa	
sa	स	स	सुस् स	मुभा भ			
ha	ह	ह	हाल ह	ह	hāla ha	hāla ha	
k'sa	क्ष	क्ष	क्षालि ख्यति च	क्ष	k'li vēthi kshē	k'li vēthi kshē	
t'a	त्व	त्व	त्वक तोव च	त्व	trukta tov tra	trukta tov tra	

<i>jñā</i>	ज्ञाना	(ज्ञायि ज्ञाहम् तत् स्मृति द्विन्)	(रायि राहम् रत्ना प्रहुति नें)	(रायि राहस् तल क्षोना प्रहुति नें)	This compound has no special name, and is simply spelt out, <i>kṣōna</i> <i>phuti</i> नें (= ना) under रायि रा (= जा).
<i>la</i>	ला	वडु उडु ड (वा बडु रक् रु)	वडु उडु ड (वा बडु रक् रु)	bod <u>u</u> ḍ <u>u</u> ḍa (or bod <u>u</u> raka ra)	
<i>lha</i>	ल्हा				There is no equivalent for this letter in Śāradā.

Note that the only difference between the characters for *ma* and *sa* is that the left-hand lower corner of the former is round, while in the latter it is pointed.

Consonants followed by Vowels.—As in Nāgari, the non-initial form of a vowel is used when it is preceded by a consonant. In naming the syllable, or *akṣara*, so formed, except in the cases of the vowels *r*, *ṛ*, *l*, and *ḷ*, the name of the consonant is uttered first. This is followed by the name of the non-initial vowel, and this by the *akṣara* itself. Thus, the name of *ka* is *kōv ka*, and that of non-initial *ā* is *wahāy*, and the *akṣara* *kā* is therefore named *kōv ka wahāy kā*. In most cases the name of the vowel is slightly altered so as to appear in the agent or dative case, while the name of the consonant remains unchanged. Thus, non-initial *ē* is called *hōndū*, the dative of which is *hōnjē*, and *kē* is called *kōv ku hōnjē kē*.

The treatment of *r*, *ṛ*, *l*, and *ḷ* is different. Here it is the consonant that is put into the dative case, which is governed by the postposition *tal*, under. Thus, from *kōv ka* we get a dative *kōv kahas*. *Kōv kahas tal* means “under *ka*”, and *kṛ* is called *kōv kahas tal ṛñav ṛṛ*, i.e. *ṛñav ṛṛ* under *kōv ka*, or *ṛ* under *ka*. Similarly for the others. It will subsequently be seen that, so far as nomenclature goes, these four vowels are treated as if they were the second members of conjunct consonants, and the whole is named on the principle that is followed in the case of conjunct consonants.

The following table shows how each *akṣara* is named. With two exceptions the consonant employed is *ka*. The names and forms for *ku* and *kū* are irregular, and in their place I give the names and forms for *klu* and *khū* respectively. These are quite regular.

Roman.	Nâgari.	Sâradâ.	Kâshmirî name in Nâgari.	Kâshmirî name in Roman.
ka	का	का	कोऽव् क वहाय् का	kōv ka
kā	का	का	कोऽव् क मूऽन्धरि की	kōv ka mūñthāri kī
ki	की	की	कोऽव् क अर् मूऽन्ध्राँ की	kōv ka ar mūñthāri kī
kī	की	की	बृनि ख बूरि खु	khōni kha khūri khū
khau	खौ	खौ	बृनि ख अर् बृक्षु खु	khōni kha ar khūri khū
khu	खौ	खौ	कोऽव् कहस् तल् च्छनव् च्छ	kōv kahus tal ṣeṇav ṣe
kṛ	कृ	कृ	कोऽव् कहस् तल् इवव् छु	kōv kahus tal rəl̥hav ṣü
kṝ	कृ	कृ	कोऽव् कहस् तल् अयव् ल्ल	kōv kahus tal lēyēv lē
kṝ	कृ	कृ	कोऽव् कहस् तल् लीसव् ल्ल	kōv kahus tal lisav l̥
kṝ	कृ	कृ	कोऽव् क हंचा के	kōv ka hōnyē kē
kṝ	कृ	कृ	कोऽव् क हंजोर् की	kōv ka hōnyōr kāi
kṝ	कृ	कृ	कोऽव् क अंकु शूरि की	kōv ka oku shūri kō
kō	को	को	कोऽव् क अंकुशि वहाय् को	kōv ka okuśi wahāy kau
kau	कौ	कौ	कोऽव् क मस् फंरि कं	kōv ka mas pheri kam
kam	कं	कं	कोऽव् क दो फंरि कं	kōv ka dō pheri kam
kuh	कं	कं	कोऽव् क दो फंरि कं	kōv ka dō pheri kam

IRREGULAR FORMATIONS

Non-initial *ā* is, as shown in this table, usually indicated by a short blunt triangle suspended from the top line, thus **•**. Other examples are **॥ khāi**, **॥ cā**, **॥ tā**, and **॥ pā**, named respectively *khōni khā wahāy khā*, *tsātūv tsā wahāy tsā*, *tōv ta wahāy tā*, and *padūri pa wahāy pā*. The letters **॥ na**, **॥ ja**, **॥ ta**, and **॥ na** have already a similar stroke on the right, and, with non-initial *ā*, this stroke and the following vowel combine into a kind of semicircle or hollow triangle (**॥**) called *kundali wahāy*. Thus—

Roman.	Nāgari.	Śāradā.	Kāshmirī name in Nāgari.	Kāshmirī name in Roman.
<i>ia</i>	ಿ	ಿ	ನಾರ್ಗ್ ನ ಕಂಡಲಿ ವಹಾಯ್ ನಾ	<i>nārug na kundali wahāy nā</i>
<i>ja</i>	ಜಾ	ಜಾ	ಜಾಯಿ ಜಾ ಕಂಡಲಿ ವಹಾಯ್ ಜಾ	<i>zāyi za kundali wahāy zā</i>
<i>ta</i>	ಠಾ	ಠಾ	ಬ್ರಹ್-ಸಾಂಟ ಕಂಡಲಿ ವಹಾಯ್ ಠಾ	<i>ar-māṭa kundali wahāy ṭā</i>
<i>na</i>	ಣಾ	ಣಾ	ನಾನಗ್ರುರ ನ ಕಂಡಲಿ ವಹಾಯ್ ನಾ	<i>nānagru na kundali wahāy nā</i>

The same changes occur when any of the above consonants appears as a member of a conjunct consonant. For examples see below under that head.

The usual form of non-initial *u* is a blunt triangle lying on its side, thus **ಃ**, suspended from the consonant, as in *khnu* in the table on p. 13. This sign is called *khūrm*. Other examples are **ಃ cu** and **ಃ tu**, named respectively *tsātūv tsā khārī tsu* and *ar-māṭa khārī tu*. The letters *ka*, *ga*, *ja*, *ñā*, *da*, *ta*, *bla*, and *śa* do not take this form, but suffix the lower part of initial *u*, **ಃ**, named *wōpal wō*,

instead. The resultant sign resembles a Nāgari न. Besides the spelt-out name usual with these conjuncts, these particular conjuncts each have a name of their own. Thus—

Roman.	Nāgari.	Sarada.	As spelt out in Kāshmiri (Nāgari character).	Kāshmiri name (Nāgari).	As spelt out in Kāshmiri (Roman character).	Kāshmiri name (Roman).
ku	कु	कु	कु काको कस् तल् ब्वपल् वो	कुका कु	ku kākō kas tal wōpal wō	ku kākū ku
gu	गु	गु	गु गगरी गस् तल् ब्वपल् वो	गगरी गु	gu gagarī gas tal wōpal wō	gugari gu
jhu	जु	जु	जु ज्ञाशित् जस् तल् ब्वपल् वो	ज्ञाशित् ज खूरि जु	zu zōshlūn'zas tal wōpal wō	zōshlūn'za khūri zu
ñu	ञु	ञु	ञु खून फुटि ञस् तल् ब्वपल् वो	खून फुटि ञ	ñu khōna phuti' ñes tal wōpal wō	khōna phutiñé .
d'u	डु	डु	डु डुडु डस् तल् ब्वपल् वो	डु डु खूरि डु	du duḍū dastal wōpal wō	duḍā khūri du
t'u	तु	तु	तु तातो तस् तल् ब्वपल् वो	तुता तु	tu tātō tas tal wōpal wō	tuṭā tu
bhu	भु	भु	भु बाची बस् तल् ब्वपल् वो	बाचि ब खूरि भु	bu böyū bas tal wōpal wō	böyi' ba khūri bu
śu	शु	शु	शु शकर् शस् तल् ब्वपल् वो	शुकरी शु	shu shēkar shes tal wōpal wō	shukarī shu

The *akṣara ru* is formed as follows:—

ru	रु	रु	(Not spelt out.)	खवरी रु	(Not spelt out.)	rūkhari ru
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When *u* is added to a conjunct consonant ending in *ra* it takes the following forms :—

Roman.	Nāgarī.	Sāradā.	Kāshmīrī name in Nāgarī.	Kāshmīrī name in Roman.
<i>kru</i>	क्रु	क्रु	कोव् क दुतरिख् खुरी क्रु	<i>kōv ka dutarikh khuri kru</i>
<i>khru</i>	ख्रु	ख्रु	खूनि ख दुतरिख् खुरी खु	<i>khōni kha dutarikh khuri khru</i>
<i>gru</i>	ग्रु	ग्रु	गगर् ग दुतरिख् खुरी ग्रु	<i>gagar ga dutarikh khuri gru</i>

And so on.

Compare the forms for *kra*, *khra*, *gra* below. *Dutarikh* is the name of *ra* when it is the second member of a conjunct.

The usual form of non-initial *ū* is a straight horizontal line, thus , suspended from the consonant, as in *khū* in the table on p. 13. Other examples are ় *ghū* and ় *cū*, called respectively *gōsi ga ar khūrū ghū* and *tsātuv tsa ar khūrū tsū*, the sign itself being called *ar khūrū*. Those letters which take the lower part of the initial form of *u* also take the lower part of the initial form of initial *ū* ়, named *wōpal bā ū* instead of *ar khūrū*. So also does the letter *ra*. Unlike the *akṣaras* with *u*, these

[to next page]

When *ū* is added to a conjunct consonant ending in *ra* it takes the following forms :—

Roman.	Nāgarī.	Sāradā.	Kāshmīrī name (Nāgarī character).	Kāshmīrī name (Roman character).
<i>krū</i>	ক্রু	ক্রু	কोব্ ক দুতরিখ্ অৱ্ খুৰু ক্রু	<i>kōv ka dutarikh ar khūrū krū</i>
<i>khru</i>	খ্রু	খ্রু	খুনি খ দুতরিখ্ অৱ্ খুৰু খ্রু	<i>khōni kha dutarikh ar khūrū khrū</i>

And so on.

aksaras with *ū* have, except *rū*, no special name. The descriptive spelling out is a sufficient name. Thus—

Roman.	Nāgarī.	Saradā.	Kāshmīrī name (Nāgarī character).	Kāshmīrī name (Roman character).
<i>kū</i>	कू	कु	कोव् कहस् तल् ब्वपल् बा ऊ	<i>kōv kahas tal wōpal bā ū</i>
<i>gū</i>	गू	गु	गगर् गहस् तल् ब्वपल् बा ऊ	<i>gagar gahas tal wōpal bā ū</i>
<i>jhū</i>	झू	झु	ज़ाशिच् ज़हस् तल् ब्वपल् बा ऊ	<i>zöshiñ zahas tal wōpal bā ū</i>
<i>nū</i>	नू	नु	ख्वन् फुटि न्हहस् तल् ब्वपल् बा ऊ	<i>khōna phuti ñehas tal wōpal bā ū</i>
<i>dū</i>	दू	दु	डुड डहस् तल् ब्वपल् बा ऊ	<i>dud dahas tal wōpal bā ū</i>
<i>tū</i>	तू	तु	तोव् तहस् तल् ब्वपल् बा ऊ	<i>tōv tahas tal wōpal bā ū</i>
<i>bhū</i>	भू	झु	बायि बहस् तल् ब्वपल् बा ऊ	<i>böyi bahas tal wōpal bā ū</i>
<i>shū</i>	शू	ਸु	शकर् शहस् तल् ब्वपल् बा ऊ	<i>shëkar shëhas tal wōpal bā ū</i>
<i>rū</i>	रू	रु	रा अर् खराँ रु (इयदेव)	<i>rā ar kharā rū</i>

CONJUNCT CONSONANTS

The following is a list of conjunct consonants. Their names are based on their component parts, the first member being put into the dative, governed by *tal*, below. Thus *kka* is called *kōv kahas tal kōv ka*, i.e. *kōv ka* under *kōv ka*, or *ka* under *ka*; *kca* is called *kōv kahas tal tsātuñ tsa*, i.e. *tsātuñ tsa* under *kōv ka*, or *ca* under *ka*; and so on.

When *ya* is the second member of a conjunct consonant it takes the form , which is named शुतरिख् *shutarikh*. Thus, क्य *kya* is written क्ष, and is called कोव् क शुतरिख् *kōv ka shutarikh kya*, and so on for the others.

When *ra* is the second member of a conjunct consonant it takes the form , which is named दुतरिख् *dutarikh*. Thus, क्र *kra* is written क्ष, and is named कोव् क दुतरिख् *kōv ka dutarikh kra*, and so on for the others.

Roman.	Nágarí.	Sáradá.	Roman.	Nágarí.	Sáradá.	Roman.	Nágarí.	Sáradá.
<i>kka</i>	क्क	क्क	<i>khya</i>	ख्य	ख्य	<i>ñkha</i>	ñ्ख	ñ्ख
<i>kkha</i>	क्ख	क्ख	<i>khra</i>	ख्र	ख्र	<i>ñkhyā</i>	ñ्ख्या	ñ्ख्या
<i>kña</i>	क्ण	क्ण	<i>gña</i>	ग्ण	ग्ण	<i>ñga</i>	ñ्ग	ñ्ग
<i>kca</i>	क्च	क्च	<i>gda</i>	ग्द	ग्द	<i>ñgya</i>	ñ्ग्या	ñ्ग्या
<i>kña</i>	क्ण	क्ण	<i>gdha</i>	ग्ध	ग्ध	<i>ñgha</i>	ñ्घा	ñ्घा
<i>kta</i>	क्त	क्त	<i>gna</i>	ग्न	ग्न	<i>ñghyā</i>	ñ्घ्या	ñ्घ्या
<i>ktya</i>	क्त्य	क्त्य	<i>gba</i>	ग्ब	ग्ब	<i>ñghra</i>	ñ्घ्रा	ñ्घ्रा
<i>ktra</i>	क्त्र	क्त्र	<i>gma</i>	ग्म	ग्म	<i>ñghrau</i>	ñ्घ्रौ	ñ्घ्रौ
<i>ktrya</i>	क्त्र्य	क्त्र्य	<i>gya</i>	ग्य	ग्य	<i>ñña</i>	ñ्या	ñ्या
<i>ktra</i>	क्त्र	क्त्र	<i>gra</i>	ग्र	ग्र	<i>ñma</i>	ñ्मा	ñ्मा
<i>ktha</i>	क्थ	क्थ	<i>grya</i>	ग्र्य	ग्र्य	<i>ñya</i>	ñ्य	ñ्य
<i>kthya</i>	क्थ्य	क्थ्य	<i>gva</i>	ग्व	ग्व			
<i>kna</i>	क्न	क्न	<i>ghna</i>	घ्न	घ्न			
<i>knya</i>	क्न्य	क्न्य	<i>ghnyā</i>	घ्न्या	घ्न्या			
<i>kpa</i>	क्प	क्प	<i>ghma</i>	घ्म	घ्म	<i>cca</i>	च्च	च्च
<i>kma</i>	क्म	क्म	<i>ghya</i>	घ्य	घ्य	<i>cchu</i>	च्छ	च्छ
<i>kya</i>	क्य	क्य	<i>ghra</i>	घ्र	घ्र	<i>cchra</i>	च्छ्रा	च्छ्रा
<i>kra</i>	क्र	क्र				<i>cña</i>	च्ना	च्ना
<i>krya</i>	क्र्य	क्र्य	<i>ñka</i>	ñ्क	ñ्क	<i>cma</i>	च्म	च्म
<i>kla</i>	क्ल	क्ल	<i>ñkta</i>	ñ्क्त	ñ्क्त	<i>cya</i>	च्य	च्य
<i>kva</i>	क्व	क्व	<i>ñktya</i>	ñ्क्त्या	ñ्क्त्या	<i>cra</i>	च्रा	च्रा
<i>kvyā</i>	क्व्य	क्व्य	<i>ñktau</i>	ñ्क्तौ	ñ्क्तौ			
<i>kṣa</i>	क्ष	क्ष	<i>ñkyā</i>	ñ्क्या	ñ्क्या	<i>chya</i>	च्या	च्या
<i>kṣma</i>	क्ष्म	क्ष्म	<i>ñkṣa</i>	ñ्क्षा	ñ्क्षा	<i>chra</i>	च्ह्रा	च्ह्रा
<i>kṣya</i>	क्ष्य	क्ष्य	<i>ñkṣva</i>	ñ्क्ष्वा	ñ्क्ष्वा	<i>jga</i>	ज्ग	ज्ग
<i>kṣva</i>	क्ष्व	क्ष्व				<i>jja</i>	ज्ज	ज्ज

Roman.	Nāgari.	Sāradā.	Roman.	Nāgari.	Sāradā.	Roman.	Nāgari.	Sāradā.
<i>jjha</i>	ज्ज	ज्ज	<i>dgha</i>	द्ग	द्ग	<i>nmau</i>	न्मौ	न्मौ
<i>jñā</i>	ज्ञ	ज्ञ	<i>dghra</i>	द्ग्र	द्ग्र	<i>nma</i>	न्म	न्म
<i>jñā</i>	ज्ञा	ज्ञा	<i>dja</i>	द्ज	द्ज	<i>nma</i>	न्मा	न्मा
<i>jñya</i>	ज्ञ्य	ज्ञ्य	<i>djā</i>	द्जा	द्जा	<i>nya</i>	न्य	न्य
<i>jma</i>	ज्म	ज्म	<i>ddha</i>	द्द	द्द	<i>nva</i>	न्व	न्व
<i>jya</i>	ज्य	ज्य	<i>ddu</i>	द्द	द्द			
<i>jra</i>	ज्र	ज्र	<i>ddha</i>	द्ध	द्ध	<i>tku</i>	त्क	त्क
<i>jva</i>	ज्व	ज्व	<i>dma</i>	द्म	द्म	<i>tta</i>	त्त	त्त
			<i>dya</i>	द्य	द्य	<i>ttya</i>	त्य	त्य
<i>ñca</i>	ञ्च	ञ्च	<i>dra</i>	ञ्च	ञ्च	<i>ttra</i>	त्त्र	त्त्र
<i>ñcma</i>	ञ्च्म	ञ्च्म	<i>dhya</i>	દ્ય	દ્ય	<i>ttva</i>	ત्त्व	ત्त्व
<i>ñcyā</i>	ञ्च्य	ञ्च्य	<i>dhra</i>	દ્ર	દ્ર	<i>ttha</i>	ત्थ	ત्थ
<i>ñcha</i>	ञ्छ	ન્છ				<i>tna</i>	ત्न	ત्न
<i>ñja</i>	ञ्ज	ન્જ				<i>tña</i>	તન્ય	તન્ય
<i>ñña</i>	ન્ન	ન્ન	<i>ñta</i>	ન્ટ	ન્ટ	<i>tña</i>	તન્ય	તન્ય
<i>ñya</i>	ન્ય	ન્ય	<i>ñta</i>	ન્ટા	ન્ટા	<i>tpa</i>	ત્પ	ત્પ
			<i>ñtha</i>	ન્થ	ન્થ	<i>tpra</i>	ત્પ્ર	ત્પ્ર
<i>tta</i>	ત्त	ત्त	<i>ñthyā</i>	ન્થ्य	ન્થ्य	<i>tma</i>	ત્મ	ત્મ
<i>tta</i>	ત्त	ત्त	<i>ñthyau</i>	ન્થ્યા	ન્થ્યા	<i>tmya</i>	ત્મ્ય	ત્મ્ય
<i>ttha</i>	ત्थ	ત्थ	<i>nd</i>	ન્ડ	ન્ડ	<i>tya</i>	ત્વ	ત્વ
<i>tpa</i>	ત्प	ત्प	<i>ndya</i>	ન્ડ્ય	ન્ડ્ય	<i>tra</i>	ત્ર	ત્ર
<i>tva</i>	ત्व	ત्व	<i>ndra</i>	ન્ડ્ર	ન્ડ્ર	<i>trya</i>	ત્ર્ય	ત્ર્ય
<i>thya</i>	ઠ્ય	ઠ્ય	<i>ndrya</i>	ન્ડ્ર્ય	ન્ડ્ર્ય	<i>tra</i>	ત્વ	ત્વ
<i>thra</i>	ઠ્ર	ઠ્ર	<i>ndha</i>	ન્ડ્ધ	ન્ડ્ધ	<i>tsa</i>	ત્સ	ત્સ
<i>dga</i>	ঢ	ঢ	<i>ndhā</i>	ન્ડ્ଧા	ન્ડ્ଧા	<i>tsna</i>	ত্স	ত্স
<i>dgya</i>	ঢ্য	ঢ্য	<i>ñna</i>	ન્ન	ન્ન	<i>tsnya</i>	ত্স্য	ত্স্য
			<i>ñna</i>	ન્ન	ન્ન	<i>tsya</i>	ত্স	ত্স

Roman.	Nāgari.	Sūradā.	Roman.	Nāgari.	Sūradā.	Roman.	Nāgari.	Sāradā.
thna	थ	ঠ	nka	ନ୍କ	କ୍ନ	pva	ପ	ଫ
thya	ଥ୍ୟ	ଥୁ	ntu	ନ୍ତ	ନ୍ତ	psa	ପ୍ତ	ଫ୍ତ
dga	ଦ୍ଗ	ଦ୍ବ	nty	ନ୍ତ୍ୟ	ନ୍ତ୍ୟ	psva	ପ୍ତ୍ଵ	ଫ୍ତ୍ବ
dgha	ଦ୍ଗ୍ହ	ଦ୍ବ୍ବ	ntra	ନ୍ତର	ନ୍ତର	bgha	ବ୍ଗ	ବ୍ବ
dghra	ଦ୍ଗ୍ହର	ଦ୍ବ୍ବର	ntha	ନ୍ତ୍ୟ	ନ୍ତ୍ୟ	bja	ବ୍ଜ	ବ୍ଜ
dda	ଦ୍ଦ	ଦ୍ବ୍ବ	nda	ନ୍ଦ	ନ୍ଦ	bda	ବ୍ଦ	ବ୍ଦ
ddya	ଦ୍ଦ୍ୟ	ଦ୍ବ୍ବ୍ୟ	ndra	ନ୍ଦ୍ର	ନ୍ଦ୍ର	bdha	ବ୍ଦ୍ଧ	ବ୍ଦ୍ଧ
ddha	ଦ୍ଦ୍ହ	ଦ୍ବ୍ବ୍ହ	ndhra	ନ୍ଦ୍ରା	ନ୍ଦ୍ରା	bna	ବ୍ନ	ବ୍ନ
ddhya	ଦ୍ଦ୍ୟା	ଦ୍ବ୍ବ୍ୟା	ndhra	ନ୍ଦ୍ରା	ନ୍ଦ୍ରା	bba	ବ୍ବ	ବ୍ବ
dna	ଦ୍ନ	ଦ୍ବ୍ବ	nna	ନ୍ନ	ନ୍ନ	bbha	ବ୍ମ	ବ୍ମ
dba	ଦ୍ବ	ଦ୍ବ	npu	ନ୍ପ	ନ୍ପ	bbhya	ବ୍ମ୍ୟ	ବ୍ମ୍ୟ
dbha	ଦ୍ବ୍ବ	ଦ୍ବ୍ବ	npra	ନ୍ପର	ନ୍ପର	bya	ବ୍ଲ	ବ୍ଲ
dbhya	ଦ୍ବ୍ବ୍ୟା	ଦ୍ବ୍ବ୍ୟା	npha	ନ୍ପର	ନ୍ପର	bra	ବ୍ର	ବ୍ର
dma	ଦ୍ମ	ଦ୍ବ୍ବ	nma	ନ୍ମ	ନ୍ମ	bva	ବ୍ର	ବ୍ର
dya	ଦ୍ୟ	ଦ୍ବ୍ୟ	nya	ନ୍ୟ	ନ୍ୟ	bhna	ଭ	ଭ
dra	ଦ୍ର	ଦ୍ବ୍ର	nra	ନ୍ର	ନ୍ର	bhya	ଭ୍ୟ	ଭ୍ୟ
drya	ଦ୍ର୍ୟ	ଦ୍ବ୍ର୍ୟ	nṣa	ନ୍ୟ	ନ୍ୟ	bhra	ଭ୍ର	ଭ୍ର
dva	ଦ୍ଵ	ଦ୍ବ୍ବ	nsa	ନ୍ସ	ନ୍ସ	bhva	ଭ୍ବ	ଭ୍ବ
dvya	ଦ୍ବ୍ୟ	ଦ୍ବ୍ୟ	pta	ପ	ପ	mna	ମ	ମ୍ର
dhna	ଧ୍ନ	ଧୁ	ptya	ପ୍ତ୍ୟ	ପ୍ତ୍ୟ	m̄pa	ମ୍ପ	ମ୍ପ
dhnya	ଧ୍ୟ	ଧୁ	pna	ପ	ପ	m̄pra	ମ୍ପର	ମ୍ପ୍ର
dhma	ଧ୍ମ	ଧୁ	ppa	ପ୍ପ	ପ୍ପ	mba	ମ୍ବ	ମ୍ବ
dhya	ଧ୍ୟ	ଧୁ	pma	ପ୍ପ	ପ୍ପ	mbha	ମ୍ବର	ମ୍ବ୍ର
dhra	ଧ୍ର	ଧୁ	pya	ପ୍ପ	ପ୍ପ	m̄ma	ମ୍ପ	ମ୍ପ
dhrya	ଧ୍ୟା	ଧୁ	pra	ପ୍ର	ପ୍ର	m̄ya	ମ୍ପ୍ଯ	ମ୍ପ୍ର୍ୟ
dhva	ଧ୍ବ	ଧୁ	pla	ପ୍ଲ	ପ୍ଲ			

Roman.	Nâgari.	Sâradâ.	Roman.	Nâgari.	Sâradâ.	Roman.	Nâgari.	Sâradâ.
mra	म्र	भृ	rbha	र्भ	ह	śra	श्र	भृ
mla	म्ल	भ्ल	rma	र्म	ह	śrya	श्र्य	भ्ल
mva	म्व	भ्व	rya	र्य	ह	śla	श्ल	भ्व
			rla	र्ल	ह	śva	श्व	भ्ल
yya	य्य	यृ	rva	र्च	च	śvya	श्व्य	यृ
yva	य्व	य॒	rśu	र्श	च	śśa	श्श	य॒
			rṣa	र्ष	ह	śṭa	ष्ट	य॒
rr			rṣa	र्ष	ह	śṭyu	ष्ट्य	य॒
rka	र्क	क्त	rha	र्ह	ह	śṭra	ष्ट्र	य॒
rkha	र्क्त	क्त	lka	ल्क	क्त	śṭrya	ष्ट्र्य	य॒
rga	र्ग	ग्त	lpa	ल्प	त्प	śṭva	ष्ट्व	य॒
rgha	र्ग्त	ग्त	lpha	ल्फ	त्फ	śṭvā	ष्ट्वा	य॒
reā	र्ग	ग्त	lma	ल्म	त्म	śṭh	ष्ट्ह	य॒
rcha	र्ग्त	ग्त	lyā	ल्य	त्य	śṭhā	ष्ट्हा	य॒
rja	र्ज	ज्त	bra	ब्र	त्प	śṇa	ष्ण्न	य॒
rṭa	र्त	त्त	lla	ल्ल	त्त	śṇya	ष्ण्य	य॒
rṭha	र्त्त	त्त	lva	ल्व	त्व	spa	ष्प	य॒
rđa	र्द्द	द्द	vna	व्न	व्न	spra	स्प्र	य॒
rđha	र्द्द्त	द्द्त	vya	व्य	व्य	spha	स्फ	य॒
rja	र्ज	ज्त	vra	व्र	त्र	sma	स्म	य॒
rta	र्त	त्त	vva	व्व	त्व	sya	स्य	य॒
rtha	र्त्त	त्त	śca	श्च	त्त	s̄va	स्व	य॒
rda	र्द्द	द्द	ścyā	श्च्य	त्त	ska	स्क	य॒
rdha	र्द्द्त	द्द्त	śna	श्न	त्त	skha	स्ख	य॒
rpi	र्प	प्त	śya	श्य	त्त	stu	स्त	य॒
rphā	र्फ	फ्त				styā	स्त्य	य॒
rba	र्ब	ब्त						

Rom.	Nāg.	Sār.	Rom.	Nāg.	Sār.	Rom.	Nāg.	Sār.
stra	स्त्र	त्र	sma	स्मा	भ्र	hna	ह्ना	न्ह
stva	स्त्वा	त्व	smya	स्म्या	भ्यु	hma	ह्मा	न्म
stha	स्त्व	त्वु	syā	स्या	भ्यु	hya	ह्या	न्यु
sna	स्न	भ्र	sra	स्रा	भ्र	hra	ह्रा	न्ह
snyā	स्न्या	भ्यु	sva	स्वा	भ्यु	hla	ह्ला	न्ह
spa	स्प	भ्र	ssa	स्सा	भ्यु	hva	ह्वा	न्ह
spha	स्फ	भू	sha	श्वा	भू			

NUMERALS

Roman.	Nāgari.	Sāradā.	Kāshmirī (Nāgari).	Kāshmirī (Sāradā).	Trans- literation.
1	१	०	अख्	माण्	akh
2	२	९	ज़ह्	ल्लान्	zah
3	३	३	त्र्य	त्तुं	tre
4	४	८	च्चोर्	मेण	tsōr
5	५	६	पाँक्क	पाँक्का	pōtsh
6	६	५	षह्	धान्	shēh
7	७	७	सथ्	मधी	sath
8	८	३	ऐठ	मिण	aith
9	९	७	नव्	मवी	nav
10	१०	००	दह्	मन्	dah
11	११	००	काह्	कान्	kāh
20	२०	९०	बुह्	बुन्	wuh
30	३०	३०	त्रह्	त्रन्	trah
100	१००	०००	इथ्	इषी	hath
1000	१०००	००००	सास्	मास्	sās

APPENDIX

THE ALPHABET IN SAIVA MYSTICISM

As very little is known regarding the mystic character attributed to the letters of the alphabet in Kashmir Saivism, I have obtained the following account of this complicated subject from Mahāmahōpadhyāya Pañdit Mukunda Rāma Śāstri. It was written by him in Sanskrit, and it is so full of technical terms of and references to Śaiva philosophy that only an expert in the subject could interpret it. Professor Barnett has most kindly come to my rescue, and the following translation is from his competent hand. Everyone who is interested in this branch of mysticism will be grateful to him for the care and labour that he has expended in order to guide us laymen through a maze of considerable intricacy. Additions and notes by Professor Barnett himself are enclosed between square brackets.

The account is interesting from another point of view. It contains a quotation from a hitherto unknown treatise, the *Mahā-naya-prakāśa*. The importance of this work consists in the fact that it was not written in Sanskrit, but in an old form of Prakrit from which apparently modern Kāshmirī is descended. The passage quoted is tantalizingly short, but I am endeavouring to obtain a copy of the complete work, which promises to throw much light on the disputed question as to what form of Prakrit was current in North-Western India in ancient times.

[*Note*.—According to the Āgamas, Paramēśvara by the agency of his Śakti stirs up the Bindu (also called Śivatattva, Kuṇḍalinī, Śuddha-māyā, Kuṭila, Śabda-brahma, Śabda-tattva, etc.). The Bindu is the insentient material cause whence in consequence of this disturbance arise the six Adhvans (viz. the Mantra, Pada, Varṇa, Bhuvana,

Tattva, and Kalā Adhvans); and it is the real substrate of all differences of condition (e.g. rise and dissolution of the cosmos) which are described as *upādhis* to the unconditioned Śiva. The Bindu is a *parigraha-sakti* or "possessed Power" of Śiva, but is in no sense identical with him.

From the Bindu there emerges the Praṇava, and from the latter the letters, forming the Varnādhvan, of which the consonants are lifeless bodies and the vowels their life; the combinations thereof form eighty-one words, the Padādhvan, whence are produced eleven spells, the Mantrādhvan. The Varṇas, Mantras, and Padas together form the Vēdas and Āgamas.

The Tattvādhvan is composed of the Bindu or Śivatattva, the Sadāśiva-tattva (an efflux from the Bindu without change in the equipoise of the Powers of Action and Will in Paramēśvara), Mahēśvara-tattva or Īśvara-tattva (when Will is depressed and Action intensified in the Bindu), and Śuddha-vidyā-tattva (when the reverse is the case).

Some identify the Śiva-tattva with the Nāda, and the Śakti-tattva with the Bindu. But the Pauṣkarāgama states clearly that the Bindu is as described above, and that it is that whence the "complex of sound", *nādātmikō yōgah*, arises immediately, in which it moves, and into which it dissolves (ii, 3).]

THE UTTERANCE "OKU SAM GÖRVU", AND ITS SIGN .

The object of using this sign is this. In the first place the upper horizontal line — indicates the letter *a*, that is to say the Uppermost (*anuttara*), or Śiva, transcending the Kula¹ and secondless (*akula advaitasvarūpa*). The

^[1] The *Kula* consists of *Jīva* (individual soul), *Prakṛti* (primal matter), space, time, ether, earth, water, fire, and air. The state of grace in which all these are conceived as one with Brahma or Śiva is *Kulḍācāra*. On this basis is built up the *Kaula* or *Kaulikā* cult, which differs from

two middle perpendicular lines indicate all the vowels from *ā* onwards, while the two outer curved lines *ॐ* represent a plough (*hala*), and therefore indicate all the consonants (*hal*). The whole sign *ॐ* therefore indicates the totality of all the letters from *a* to *h*.

Its utterance “*oku sani góru*”.—*oku*, One, absolute, secondless; *sani*, the principle of Consciousness (*sanvit-tattva*); *góru*, known by the Intuition of the Ego. Supply “by all”. This “One”, the Syllable indicating the secondless Brahma and expressed as a unity, is established (*siddha*) in all mystic Āgamas. The sense is: The Supreme Lord’s secondless Power (*Śakti*), which consists of the Uppermost (*Anuttara*) and the Visarga, and (thus) begins with *a* and ends with *ha*—which has the form of pure Consciousness, which contains in germ the whole universe, and in which the principles of being are perfectly comprehended—bestows transcendental power (*siddhi*), viz. enjoyment and salvation.

In the various Āgamas it is laid down that the Word-brahma (*śabda-brahma*), consisting of the letters from *a* to *ha*, and having the form of a secondless Consciousness, exists as the total universe.

To this effect are two verses in the book *Mahā-naya-prakāśa*, consisting of verses composed in very ancient vernacular, viz. :

akula chutta nyāpaku bōdhárani |
kulugata uhalī śitta gumūna ||
ganthi-cakka-ādhāra-vidhārana |
sínēkarūpā akkai vijayūna ||

the Śākta cult in being more gross (besides details of ritual, etc.). It is expounded in the *Mahānirṛāya-tantra*, vii, 95 ff., and elsewhere, ibid.; and a plain unvarnished account of its ritual, in all its nastiness, is given in Tarunācārya’s *Kula-rahasya*. See also the account in Viśvakōśa, s.v. *Kuldeśvara*. The speech of Bhairavānanda in Rājaśekhara’s *Karpūramanjari* (Konow’s transl., p. 235) gives a good idea of the Kaula as others saw him.]

The meaning of it is : *akula*, form transcending the *Kula*¹; *chutta*, touching; *vyāpaka*, omnipresent; *bōdhārani*, seat of the rise of perception ; then *kulagata*, existing in the *Kula*; *ahalī*, having the form of *ahal*, i.e. of the consonants without *a*, this being a compound formed with the elision of the middle word (*a-varjita-hal* becoming *a-hal*), i.e. being in the form of consonants, but being devoid of this *a*, which has the form of a definite line²; *śatta*, Power, the Power *Ahalā*.

Or again (we may derive *ahalī* thus) : *lāti*, she takes or pervades the letters *a* and *ha*, the first and the last sounds (of the alphabet), as she consists in utterance of the letters.

Or again : *ahal* is she in whom there exists no *hal*, no consonant ; scil. the Kundalini in the form of breath, not written down, only in the course of utterance.

Ganthi-cakka-ādhāra-vidhārana, shatterer of bonds, circles, and bases; *gumūna*, murmuring, buzzing, as it were, let her make a noise, utter a sound. From her place the *Ahalā*, scil. the Power consisting of the power of upward breath—shattering in her condition of uprising the bonds, circles, and bases—opening a passage for herself to rise aloft—shall reveal herself, becoming manifest in sound. [This refers to the Tantric notion which identifies Śakti with the Kundalini force resting coiled round the Linga in the *mūlādhāra* of the microcosm.] *Sā akkai*, although thus secondless in character ; *anekarūpa*, manifold; *vijayūna*, may she prosper !

To the same effect (it is said) in the *Amāvāsyatrimśikā* :

*yō 'sau parāparah śāntah śivah sarvagatō mahān |
apramēyō hy anantaś ca vyāpī sarvēśvarēśvaraḥ ||
tasyāsti sahajā śaktih sarvaśaktimayī parā |*

¹ See the preceding footnote.

² Scil. the top horizontal line in the figure

*icchājñānakriyātvēna sāivāikā bahudhā sthitā ||
tasyā uditarūpāyā yē bhēdāḥ kāryatō gatāḥ |
tān antas tu samāhṛtya sāmarasyē śivē sthitā ||*

"That Śiva who is at once Higher and Lower, still, omnipresent, great, beyond scope of (logical) perception, and boundless, all-pervading, lord of all lords, possesses a congenital Higher Power which is constituted of all powers. Though One only, She exists in various forms as Will, Thought, and Action. The divisions which issue as products from Her when She is in the State of being aroused, She when in equilibrium gathers together within Herself, and (then) She rests in Śiva."

The object of study being then the Power, as it is said in the Āgamas :

*sthūlā viśvatanur dēvi sūkṣmā cīnmātrarūpiṇī |
parā nityāditā sāntā brahma-sattāsvaṇī ||*

"The Goddess when gross forms the body of the universe ; when subtle, She has only the form of spirit : Higher, Eternal is She called, still, essentially composed of the being of Brahma."

(The author of the *Mayā-naya-prakāśa*) thrice praises firstly the Goddess (mentioned) at the end (above) as being Higher, scil. in the words *akula chutta vyāpaka bodhārani*, next (the Goddess) in the subtle form, as both Higher and Lower, scil. in the words *kulagata . . . vidhārana* ; and then (the Goddess) in gross form, as Lower, scil. in the words *anēkarūpa* : and (he means to say as follows) : "She, though appearing in three forms, is one," and "may She be successful in Her essential nature of Selfhood, as identical with the Self : pervading the *akula* sphere ; and acting as *urāni* (fire-stick), scil. mother, to perceptions, i.e. phenomena ; and manifold in form, though one, may she conquer ! Essentially consisting in infinite manifestation.

may She without check, by repulse of opponents, prosper in sole monarchy, i.e. in empire".¹

[The author then proceeds to expound in detail the theory of the revelation of the Power in the form of the letters, with which may be compared the *Śiva-sūtra-vimarsīnī*, ii, 1, 3, 7, and 19, etc., in the Kashmir Series of

[¹ The following extract from Shrinivas Iyengar's translation of *Śiva-sūtra-vimarsīnī*, in *Indian Thought*, vol. iii, p. 360, note, throws light on the subjects above dealt with. The spelling of Sanskrit words has been altered to agree with the system of transliteration used in this paper :—

"Parā Śakti is the mother of the universe. She may be conceived as Śiva-śakti, the consciousness of Īśvara. She is Consciousness, Pure, Universal, and Unlimited. Hence she is Independence (*svacchanda*) ; she is the vibratory energy that drives the cosmos. Being consciousness, she is symbolized * by Light ; as the light of the sun makes the whole world visible, so she makes cognition desire and muscular action visible to the man that exercises these functions, i.e. she makes him aware of them. Man in his own real nature is Śiva, but attached to a body and mind. When these latter act, i.e. when cognition, etc., take place, she turns his attention on them and makes him identify himself with them. She is hence Mahā-Māyā, the great deceiver. She is also Mahā-Śakti, the driver of the cosmos ; in this she is symbolized by Sound, the greatest manifestation of energy outside us. As Sound symbolizes this aspect of her, individual sounds are the bodies, physical manifestations of parts of her, viz. her attendant divinities, dēvis, yōginis, Saktis, etc. By themselves, these sounds that constitute the mantras are merely, as it were, dead sound ; they become vitalized when one acquires mantraviryā and makes the mantras charged with mystic power (Śakti). This is done by the "rousing" of Kundalini. Kundalini is Parā Śakti herself, or rather, a minified replica of her, residing in a man's body. In the case of ordinary men, Kundalini is potential merely ; she resides in the shape of a serpent coiled round his heart. By the word "heart" is not meant the physiological organ, but the centre of the body imagined as a hollow and filled with ākāśa. Ākāśa is sound conceived not as sensation within the brain, but as an objective entity. Such an ākāśa fills the inside of the body. In its centre, which is the heart, 'the buddhi guha,' there is a dot of Light. It is the Śiva, the representative of the supreme in the microcosm. As Śiva's Śakti surrounds Him in the cosmos, so in man this dot of Light (bindu) is surrounded by the Śakti in the shape of the sleeping serpent. 'Churning' with the bindu makes the coiled serpent straight."]

* "Symbolized" is hardly adequate ; "cosmically revealed, or embodied" would be nearer.—L. D. B.

Texts and Studies, with Mr. Shrinivas Iyengar's translation (*Indian Thought*, vol. iii), and then he goes on to give the following account of the mystic significance of each letter, with which the curious reader may compare the exposition in *Siva-sūtra-vimarsinī*, p. 60 f.]

A : the first element in the conception of the Uppermost Ego, perfect egoity essentially transcendental in nature.

Ā : the sinking to rest in that same (perfect egoity), hence the Power of Joy, consisting in the combination of two a's.

I : the Power of Will, styled Aghorā, consisting of an instinct towards external self-manifestation amidst the union consisting of the equilibrium of Siva.

Ī : the same when mistress (*iśitri*) and, as it were, fallen to rest in the Self, hence composed of the combination of two i's.

U : the Power of Thought in the form of an opening out (*unmēsa*) of a universe, while there is in (the Power of) Will an instinct outwards.

Ū : a condition revealing deficiency in the principle of Consciousness, owing to the excess of the object of thought, while this (Power of Thought) is still undivided like (the image) of a town in a mirror.

R, Ḩ : as the twofold Will reposing upon the realm of the Void touches the luminous principle (*tējas*) by the agency of the Power of Thought, it reveals itself in the sound R like the lightning-flash and the lightning.¹

L, Ḷ : when the same (Will) advances far in the realm of the Void, and owing to a certain deficiency of the Power of Thought assumes the form of wood and stone, it reveals itself in the same way as

¹ See note on next page.

the lightning-flash and lightning,¹ by means of the sound *L* because of its solid nature; hence these things (wood, etc.) are similarly eternal, because they sink to rest solely in the Self. The term "neuter" is applied, because (the *l* and *l̄*) are unable to generate any other radical letter (*bīja*, a mystical letter forming the essential part of the spell of a deity), owing to their lack of instinct outwards.

Ē: a triangular radical (*bīja*) due to the predominance of the Uppermost whilst the Uppermost and Joy are proceeding in Will, (its triangular form being) because of the equilibrium of Will, Thought, and Action.

AI: a prolongation owing to greater (vocalic ?) sound, as a result of the extreme extension of the same two (scil. the Uppermost, represented by *a*, and Joy, represented by *ā*) in Will (the letter *i*) and the Mistress (the *ī*).

Ō: having the form of an extension of the Uppermost and Joy, due to the desire for manifestation outwards, in the Power of Thought (when the latter is) in the condition in which the universe opens out into manifestation.

AU: as this is an extreme prolongation of the same (vowel *ō*), it is a trident-radical letter (*trisula-bīja*), because Will, Thought, and Action are distinct in it.

[¹ Cf. *Sira-sūtra-vimarsinī*, p. 61, and n. 39, *ibid.* The note says: "As the illumination (*vidyōtana*) of the lightning-flash, i.e. the latter is slightly superior, so the same Will, taking the form of the letter *R*, is like the lightning-flash; the illumination of the latter, i.e. a slight superiority (of the former), is the *R̄*, and the sound *R* is the seed of Fire, consisting of radiance.

Similarly, Will when resembling the lightning-flash is *L̄*; and so to speak the illumination of the same, being slightly superior, is *L*, and the sound *L*, being solid of nature, is the seed of the Earth."]

AM: a Power-inspired intuition for the first time of the universe, so far (as it yet exists), as being the Bindu, because it consists of sensation.

AH: an intuition of the predominance of Power in the above-mentioned Uppermost (when the latter is) in unbroken union with the Power of Joy, (so that the Uppermost and the Power of Joy are intuited) as being in the form of the Visarga.

The Powers of the Supreme Lord are five; each of these Powers again is capable of a fivefold combination.

Hence the *K*-series issuing from the Uppermost, the *C*-series arising from Will when in her essential form, the *T*-series springing from the same Will when she is in the double form of being disturbed and not disturbed, the *T*-series, and *P*-series which arises from the opening out (of the Power so as to form a universe), have each five members. Of these the presiding goddess of the *A*-series is Brāhma, that of the *K*-series is Māheśvari, and their essential nature is that of the five elements of primitive matter, scil. earth, water, fire, wind, and ether. Of the *C*-series the presiding goddess is Vārāhi, and they have the five subtle elements, scil. smell, fluidity, form, touch, and sound. Of the *T*-series the presiding goddess is Kaumāri, and they have the five organs of action, scil. penis, anus, foot, hand, and speech - organs. Of the *T*-series the presiding goddess is Cāmuṇḍā, and they have the five organs of perception, scil. smell-organ, tongue, eye, skin, and ears. Of the *P*-series the presiding goddess is Cāreikā, and they have the five tattvas, scil. thought-organ, Buddhi, Ahaṅkāra (personal egoity), Prakṛti (Primal Matter), and Puruṣa (individual soul).

The semi-vowels have the four tattvas, Niyati, Rāga, Kalā, and Vidyā [see Kashmir Shaivism, p. 75 ff., 153 f.], and Mayā and Kāla are included in them [see ibid.]. The letters śa, ṣa, and sa represent Iśvara, Sadāśiva, and

Power; the *ha* is a grosser form of the above-mentioned Visarga.

In order to show that in the *pratyāhāra* composed of the Uppermost and the letter *ha* (scil. *ah*, the Visarga) the whole universe, composed of objects and terms of speech and constituting the Six Adhvans,¹ sinks to rest in the Uppermost, the *kūṭa-bīja* (topmost radical) *kṣa* is shown at the end (of the alphabet), because it is a compound of the letter *ka*, which is the Uppermost, and of the letter *sa*, which is composed of Power. Thus the determination of the letters.

Similarly we have above explained the nature of the radical *śv*, which is composed of the Great Spells, and indicates Śiva as identical with Consciousness composing the thirty-six Tattvas.

[Regarding the above, see *Siva-sūtra-vimarśinī*, pp. 45 (and note) and 101, with Shrinvivas Iyengar's translation, *ut supra*. The Śakti, by combination with objects, is divided into two (*bījas* or vowels and *yōnis* or consonants), into nine (nine vargas of letters), and into fifty (letters in all). She thus becomes *mālinī* or a series. From her issue, after the twelve vowels, bindu and visarga, twenty-five letters, *ka-ma*, corresponding to the universe (the *ka*-series coming from the Śakti of *a*, the *ca*-series from that of *i*, etc.); then come the four letters *ya*, *ra*, *la*, *va*, which are called *antastha* because they are established in the Puruṣa as the sheath (*kañcuka*), consisting of *niyati*, *kalā*, *rūga*, *vidyā*, etc. (see *Siva-sūtra-vimarśinī*, p. 62); then come *śa*, *ṣa*, *sa*, *ha*, called *uṣma* because they emerge (*unmiṣita*) when differentiation vanishes and unity of being is grasped (*ibid.*); then comes the *kṣa* or *prāṇa-bīja*, composed of *ka* from Anuttara, and *sa* from *ha*, or *Anāhata*, and hence = *aham*, the consciousness of all being in self, the universe formed by the Śaktis Anuttara and *Anāhata*.]

¹ [Namely, the Mantra, Padu, Varṇa, Bhuvana, Tattva, and Kalā Adhvans.]